Hallowe'en the

Season of Mirth

Next Saturday is All Hallows Eve, or

Hallowe'en, as we in latter days have

come to call it. It is the eve of All Saints'

Day, which dates from A. D. 610, when

the Pope of Rome ordered that the Pan-

theon should be converted into Christian

thurch sacred to the memory of all

church sacred to the memory of all martyrs.

The festival of All Saints', first held on the lat of May, was changed to November 1st, in anno domini 534.

It is believed that witches are abroad on Hallowe'en, that spirits walk abroad, that the curtain veiling the future is lifted, admitting to favored mortals a glimpse into what it promises, or withholds.

From time immemorial the ruling spirit

From time immemorial the ruling spirit of Hallowe'en is the spirit of fun, frolic and merriment. Even the most sedate and dignified for the time being pass under the speil of mischief which comes uppermost, and romps and pranks with the wildest.

All the old Hallowe'en charms and invocations—and their name is legion—are perennial. Year after year lads and lassless sit around the blazing hearth, and test each other's constancy by toasting

lassies sit around the blazing hearth, and test each other's constancy by teasting nuts. Sometimes three nuts are used, representing a lady love and rival suitors. The nut which burns longest and with a steady flame is the more devoted suitor. When the nuts are disposed of and the apples brought in, the fun waxes fast and furious. Apples are bobbed for, and many a lad gets a ducking before he captures the rosy-cheeked wine sap in which the name of his inamorata, written on a slip of paper, has been cunningly

on a slip of paper, has been cunningly tucked away. Apple parings are whirled in air whil ethe parer repeats mentally;

Fashion Hints and Household Affairs

For advance echoes from the world of feation, and for timely household sug-grations, this number of the Woman's indebted to the November Harper's Bazaar. 'The hints inform one that:

"Lace gowns are thought exceedingly smart for reception wear, and can bo either all black or all white, while there are some most attractive models in the black lace over a white or colored lining. Black and white effects, however, are not thought so smart as they were, Black, white or colored crepe do chine, crepe de Paris and the various weaves of crepe are much in demand for reception gowns, but are made up with so much lace that there does not seem to be any reason for calling them crepe de chine gowns.

or calling them crepe de chine gowns.

"The odd, flowered taffeta stiks in the
ght and most peculiar of shadings are
lso in style, with pleated or flounced
dirts. One model of pale mauve and
lik changeable taffeta, with flounced
kirt, has each flounce edged with the
nintiest flowered ribbon, not over an
ech and a half wide. Soft fichus of chif-

skirt, has each hounce edged with the definitiest flowered ribbon, not over an irch and a half wide. Soft fichus of chiffon, edged with lace soften and irch and a half wide. Soft fichus of chiffon, edged with lace soften and make more becoming the rather hard lines that the taffota sometimes possesses in thees cold shades of coloring.

"An all white gown is the smartest for reception wear, and can be in lightweight cloth, embridered slik, crope de chine, chiffon or batiste. It may be on severely plain lines or elaborate in effect, with hands of lace, embroidery or fancy trimming. Only one point is to be strictly insisted on—it must be becoming.

"The choosing of winter hats is a serious problem this year, and it is well to remember that not only must the color be in accord with the costume, but the shape also. Following out the law of exaggeration that has been fashionable for so long a time, if the style of the gown is one that makes the wearer look short and broad, the hat is broad and flat; if the lines are long and slender, the hat gives height and slenderness. But here also it is foolish to choose an unbecoming hat simply because it is a fashionable shape and color.

"Embroidery plays a large part in trimmings. Braiding and passementerie are very much favored, and fancy walst-coats with exquisite embroidery and braiding are decidedly a feature of many of the newest gowns. Collars and revers and deep cuffs that fit closely at the wrist, but gradually widen towards the elbow, where is the fulness of the sleeves, afford a capital opportunity for braiding.

In regard to the marking of table linen,

In regard to the marking of table linen,

sleeves, afford a capital opportunity for braiding.

In regard to the marking of table linen, style requires that:

"Table-cloths, certainly all fine ones, should be carefully lettered in embroid-ory. The size of the letters for cloths should be from two to three inches. They may be monograms or interlaced letters, The napkins should be marked with letters of the same general design—that is, if Old English is used on the cloth, they should be repeated in smaller size on the napkins. The size of the letters should be from one to one and a quarter inches for napkins."

Concerning rugs, the dictum est makes it apparent that:

The lovely Bokharas and Samarcands, which come from a Russian province in Central Asia, are sul generis, being classed by themselves under the name of Turcoman rugs. Few of the last named are found in America, the antique specimens being most rare, the modern production small. They have a velvety, soft, short nap, are very pliant, and are often of a fewel-like brilliancy of coloring. Pale, warm tans, emerald green, orange, sapphire blue, and Bokhara reds are usually comprised in these rugs, one end of which is always fringed with a cut fringe, the other with sparse twisted loops. The center is distinguished by three circles, one below the other, in varying colors, each being filled with resette or geometrical forms, the whole surrounded by several border lines. The Bokhara is notable for its uniformity of pattern, and its predominating red or marcon ground. When green and blue figures mingle upon it, the effect is not pleasing, save to the accustomed eye. When patterned principally in dull blues and lighter reds, it is not to be surpassed for library or hall use." Copyright, 1903.

Copyright, 1

"Adam" makes the following state-

"Adam" makes the following statement:
A young girl had an engagement with two young gentlemen. Two girls, friends of hers, stopped at the porch where she was sitting to chat with her.
She told them of her engagement, and when she saw the gentlemen approach she asked to be excused and went into the parlor with them.
Bhould she have waited and introduced the gentlemen to the ladies?
Ans.: She was not required to do so by etiqueite. Her friends, knowing her engagement, should have withdrawn and rendered the question unnecessary.

The editor of the Woman's Page has been called on by J. N. O., of Roanoks. Va. to furnish the words and author of a poem, one verse of which runs:
"Ye rise by the things that are under our feet,
By what we have mastered in greed or gain;
By the vanquished ills we hourly meet By the pride deposed and the passion."
The editor's scrap-hook does not give

slain."
The editor's scrap-book does not give the poem. Perhaps some other woman's scrap-book or reference library may contain it, and J. N. O. would be grateful for the information not just now at hand.

"Housekeeper" wishes to know: What the very best thing for staining floore and keeping them well polished after-

Ans.: One-half gallon of turpentine mixed with a half gallon of linseed oil in which a half pound of beeswax has been dissolved. Shake the mixture well before applying to the floor with a soft woolen cloth. Afterwards rub briskly and for a long time with what is popularly known as a "dry rubbing" brush. The floors after one or two applications will take on a fine polish, and the color of red mahogany. They will improve with each rubbing.

BALTIM ORE & CH O RAILROAD

One-Way Colonist Rates to the West. One-Way Colonial Traces of the West, Tickets on sale daily until November 28th, 1993, inclusive, at all ticket offices of the Baltimore & Ohio Railroad to points in Arizona, California, Colorado, Idaho, Mexico, Montana, Nebraska, ...e-Idaho, Mexico, Montana, Robrasan, Asvada, New Mexico, Uregon, South Dakota, Texas, Ulah, Washington, Wyoming and Britsh Columbia at Greatly Reduced Rates.

For full information call on or address Arthur G. Lewis, S. P. A., 10 Granby St., Norfolk, Va.

********************* Life's Race—By Ella Wneeler Wilcox.

As the oldest jockey knows to his And vain seems the effort of spur

Full many a well won race is lost Or the horse, hot cry of palid A brief half length from the wire.

And many a soul that has fought with sin.

And gained each battle, at last gives in,

To sudden fierce desire.

In speeding along life's track. A watchful eye and a strong true

or whip,

back.

rein

strain

When once we have fallen

It is better to keep on stirrup and

The steady poise and the careful

stand Will carry us under the Judge's

land. If prayer, too, does its part. And little by little the struggling

soul Will grow and strengthen and gain

Over the passionate heart;

WHAT MISS FLETCHER SAYS OF ART IN PARIS

classes in the Richmond Art Club, has of an art training before leaving home. lately returned from h three-months' stay in Paris, where she studied with Colin, Courtols, Preuet and did copying in the Louvre. The following account of Miss Fletcher's impressions of French and American art and of the recognition | ple French," is a disgrace to the Ameri accorded by foreign schools to American art will be found most interesting. She

says:
The foundation of an artistic career can be very much more rapidly laid for an American in America than in Paris. In the first place this arises from the difficulty American students experience in correctly apprehending criticisms given in French, and in the second because the

in correctly apprenenting criticisms siven in French, and in the second because the element of personal interest and personal attention holds a high place in the American art schools.

"On the other hand the development of an advanced art student is greatly facilitated by the opportunities which the constant recognition of art in every way by the French government, affords.

"In Paris there is a closer connection between professionals and advanced pupils outside of the school than in America. But so far as I have seen, the average of work is very much higher in American schools. One of the best American masters said last summer that Americans were making the best copies Americans were making the best copies done in the Louvre and were copying the best pictures.

"The Americans who go abroad for a

Miss Cann Fletcher, the director of short vacation are those most in need The astonishing amount of ignorance dis played as they hurry through the galleries at a Cook's tour race, seeing nothing really, but criticising most confidently in a high key, for "are not these peo-

> "The small French boys who come in from their play for a few moments to see the nictures, speak of the "tone" of

see the pictures, speak of the "values."

"Their mothers take them and explain to them, and their fathers come in their working clothes, and enjoy with real artistic appreciation. Artists are greatly respected and the people speak of "our artists" with the greatest amount of pride

"The English as well as the French that the two greatest men of the age are

the Luxemburg, was hung with immortelles and crowds passed reverently by his masterpiece. He left all his work to the Louvro. Sargent's large canvass of 'The Three Sisters,' hung in the Salon, has been pronounced the greatest painthas been pronounced ing of the century.

"ANN FLETCHER,

Plebmond A

"Director of Classes, Richmond Art

TEMPTING MENU FOR OCTOBER 26TH

Prepared for the Times-Dispatch by Miss Bettie Ellyson, Whose Well-Known Knowledge of Culnary Affairs Lends Weight of the Best Authority to All

Breakfast.

Fruit.
Cracked Wheat. Sugar and Cream.
Baked Hash with Eggs. Fried Oysters.
Creamed Sweetbreads. Lyonnalse Potatoes.
Freakfast Rolls.
Tea.

RECIPE FOR POP-OVERS.

Beat two eggs eggener very light. Add two cups of flour, and two cups of milk, and beat again until very light and smooth. Half fill the gem-lons or yel ow baking cups and bake in a moderate oven half an hour. Do not have the oven too hot. They must be selved immediately after being taken out.

Dinner.

Baked White Fish. Creamed White Potatoes.
Roast Turkey with Oyster Stuffing.
Cranberry Jelly.
Baked Sweet Potatoes. Parsnip Friturs, Spinach a la Creme. Stewed Tomatoes, Mince and Lemon Ples. Wine Jelly.
Nuts. Cheese. Crackers.

RECIPE FOR WINE JELLY, RECIPE FOR WINE JELLY.

1 pint of wine, 1 p.nt of cold water,
1 box of gelatine. The juice of 2 lemons
and the grated peel of one; 1 quart of
boiling water; a plinch of cnnamon; 1
pound of sugar; soak the gelatine in the
cold water 1 hour. Add lemons, sugar,
cinnamon and boiling water. Stir until
all is dissolved.

Add the wine and strain. Set away to
stand until it moulds.

Supper, en. Baked Ham Omelet. Creamed Chicken. Baked Ham Omelet.
Potato Puff with Cheese.
Timbals of Chicken on Rice.
Batter Bread. Clover-leaf. Bread.
Caramel Cake. Baked Apples.
Coffee.
Tea.

RECIPE FOR CARAMEL CAKE.
Three-fourths of a cup of butter; 2 cups of sugar; 3 cups of flour; 4 eggs; 1 cup of sweet milk; 1 teaspoonful of soda; 2 of cream of tartar; take in 4 layers.

CARAMEL FILLING.
One and one-half cups of brown sugar;
2-3 of a oup of sweet milk; I tablespoonful of butter; cook 10 minutes. Bent
until nearly cold, add 1 tablespoonful of
vanilla and spread between the layers.

Editor of The Times-Dispatch:
Sir.—Please greatly obline me by
sending your Times-Dispatch of last
Sabbath, October 18th, and of next
Sabbath, October 28th,
I have received parts of your paper
from persons in Richmond and am
much interested in your new department for women, which has not been
sent me.

ment for women, which has not been sent me.
Bucksed ten cents in stamps for the two numbers.
MARIE WHITWORTH,
Postoffice Box 54.
South Amboy, New Jersey,
The Woman's Page makes its bow to Mrs. Whitworth and begs leave to assure her of its appreciation of her interest.



VELVET FOR FASHION'S VOTARIES.

ploturesque and charming as those the modistes indicate will be the prevailing modes for the coming winter. The stilling features of last season's

modes are being developed along the lines to which we have given our approval, and each day sees some new and clever adaptation of these general ideas trans-

adaptarion of these general ideas translated into heavier materials.

There is a rumor that the severely tallored street frock will forge ahead once more, but the dressy creations which the French dressmakers call a tailor-gown will still be needed for more formal wear, and it is a well defined ce tainty that lines drawn between gowns for varying occasions are more than ever distinct, lines drawn between gowns for varying occasions are more than ever distinct, walking costume, or a gown of more prewaiking costume, or a govern the pro-tentious nature, the up-to-date girl can-make no mistake, so say the leading Lon-don modistes, in choosing a nonparell volvet, which is exceedingly smart and universally becoming. Dyed by the fa-mous Worralls, J. and J. M., each new de-velopment of this fabric is quainter and more old world in its suggestion than the last. Brown, particularly in the dark shades, but ranging all the way to I ghtest fawn, is prominent, and follage green and clear emerald shadings are all in But, of course, nothing is handsomer

in nonparell than black, of which the Worth model evening gown, worn by Miss

Surely fashions were never before so clustered and charming as those the nodistes indicate will be the prevailing feature being a broad draped girdle effect which effect, by the way, point in regard to which many a dress-maker makes a prodigious blunder. The Parisian artist understands that a loose-ly fitting girdle or belt, showing no ly fitting girdle or belt, showing no stirin, and apparently quite capable of

embroideries of all sorts and lace will

ular, but this is to be taken with a grain of sait, as with smoky London, the wish may be father to the thought; however Bond Street drapers are promising great vogue for all the off-color whites—oyster, mushroom, bread-e umb, &c.

It is long since the millinery world has scored such success as it has dore this season, with the Breton sailor hat, and the pink chiffon one, with a plume dr voping over the brim in curling tips, made for a popular London actress, will certainly give impetus to this pretty fa h on, as actresses have a great deal to do with launching new mode in London, as well as New York and Paris.

MARIAN MARNE.

For I know my love's not true."

If a horseshoe be suspended from a doorway, and an apple flung successfully through it, good luck will attend the thrower. But there are dozens of other charms. Ghost writing is very mysterious and exciting. Each guest receives an Eng-lish walnut with the solemn assurances

"Apple sweet or apple sour, Spell his name upon the floor; If the letters there I see, Then I know a bride I'll be,

If you break, my heart will, too,

Hold above the candle what is found within, But do not scorch it, lest it be a sin."

within,
But do not scorch it, lest it be a sin."

When the halves of each nut are parted, a carefully folded plece of blank paper is all that is found. But when the paper is held over the candle, behold! Words appear. The trick is very simple. Dip a new, clean pen in pure/lemon juice, and with this, as ink, write short rhymes on a number of pieces of paper. Allow the ink to become perfectly dry, when it will fade out. The charms can be placed in a box and each guest asked to draw what appears to be a blank slip of paper. After the paper has been puzzled over and commented upon, it is handed to some one in the secret, who reads the ghost writing by means of a lighted candle. Everybody clusters around to watch the magical developing of the words on the blank paper, as the "secress" moves the message back and forth over the lighted candle. The heat brings out the writing. The verses and couplets may be taken from books. For example:

"Tell me this, and tell me truly,"

A girl must be equal to any emergency and of the situation always. She must be able, at will, to arouse any one's interest in her, and to keep that interest in her, and to keep that interest at just the comfortable, conventional point that she desires. She must be able to make each friend feel that he or she is of special value to her, and yet not incur the reproach of insincerity.

Study your own personality and make yourself mistress of it, just as the actress does. Study the people with whom you are thrown. Be able to adjust your sympathles to their range of interests, and to convey, by voice, manner gesture a suggestion of that sympathy.

Don't pretend not to be bored—don't be bored. It is your own fault if you gare. Do as the actress does with her parts—be sincere in whatever you say or do.

Tou may not care a ran about Mr. Muddle's love affair with Miss Ping, but if he is telling it to you, you might is swell please Mr. Muddle by a sympathy that appears genuine, by a kindly manner and interest shown by giving him your full and undivided attention.

No sidewise turn of the head here, and you fall appear over still, if you feel that you cannot risk will, it under Mabel's eyes, and to keep that interest in her, and you feel that you surprises on genuine enough to upset Mabel's eyes, will, and with self-possession genuine enough to upset Mabel's eleve, say 'So I hear. Were you surprised?'

Say it quietly enough and with self-possession genuine enough to upset Mabel's eyes, sow it feel on the self-possession genuine enough to upset Mabel's eyes, and to upset Mabel's eyes, and the self-possession genuine enough to upset Mabel's eleve, the self-possession genuine enough to upset Mabel's eleve, surprise and shecks not to leap to your full or the head. Then you will escape hurting Mr. Jones' feelings by a musculation of being rescued by your full and which a stable your full and undivided attention.

You may not care a ran about Mr. Muddle's love affair with Miss Ping, but if the is telling it to you, you might is your shoulder and you can see his refliction in the glass, So they say.

Another way to get a view of your
husband or wife-to-be is to go to bed
on Hallowe'en wit ha glass of water, in
which a small sliver of wood has been
placed, standing on a table by your bedside. In the night you will dream of
falling from a bridge mto a river, and
of being rescued by your future husbund, whom you will see as distinctly
as though viewed with waking eyes.

Or, wet a shirt-sleeve, hang it up to
the fire to dry and lie in bed watching
it till midnight, when the appartion of

Children born on Hallowe'en are said to be able to see and converse with fairles witches and other supernatural beings. Sir Walter Scott makes use of this idea in The Monastery.

If on this evening you chake hands with a very blonde man you will have a proposal—but not necessarily from the blonde—before the belis shall have rung in the new year of 1904.

If your lover should, under the potency of the magic evening, propose marriage on this night, let him bind you at once by tying a blue ribbon upon your wedding ring finger, that both he and you may be true. It might be well when dressing for one evening to see that you have somewhere about your person the requisite bit of ribbon.

If you are not quite decided in your mind as to which of two lovers you prifer, think of both just before you fail asleep and if you dream of one, your fate is decided.

Just at midnight, and you must by no means retire before that magic bour ou the 31st of October, listen for the sound of bells from the nearest church steeple (if there are none in your neighborhood you can't do this). Should you hear; full and distinct peal, begin on your trousescau, but if there be a dull and muffled sound, possess your sould in patience for another year.

By the way! have you a four-leaved

sound, possess you senother year.

By the way! have you a four-leaved clover? It doesn't matter if it be a dried or pressed one. Put it in your shoe on Saturday morning and wear it un'il you retire at night. It will bring you good luck through the following year.

LOW RATES WEST AND NORTH-

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Railway, every day until November 3, 1803.

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To the Northwest via. St. Paul or via. Omaha. Write to-day for folder. George J. Lincoln, 818 Chestnut Street Philadels, ghia, Pa.

POWER IN THE POISE

By KATHARINE NORTON. Copyright, 1903.



paratively plain, may charm, because she has herself under perfect control, with the muscles flexible.

If a man asks you the question: "Why do you wear violets?" It is mere folly to answer: "Because I like them," without changing the pose of your head or the tilt of your chin. A pause, while your eyes rest on the flowers you wear, a sidewise turn of your head, a brief smile, them, "Because—I—like them," and you have made a remark that means something. You may not be very clear about the whole demeanor, the eyes thing. You may not be very clear about the whole demeanor, the eyes thing. You may not be very clear about the flowers to the flowers the flowers the flowers that the flowers the flowers the flowers the flowers that the flowers the flowers the flowers that the flowers with her to make one's self charming?

Not at all. It is every woman's privice to make one's self charming?

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Not at all. It is every woman's privice to make one's self charming?

Not at all. It is the very essence of folly to try the man something.

For example, suppose you wish to cultive, if the flower the flowers the flower than the flowers with her

to start a conversation, and, incidentally, to make one's self interesting.

but it certainly conveys suggestion enough or unconsciously, a sense of superiority or dignity.

Upon one side of the face or neck may

the person to whom it is said by the tone or the gesture.

A girl must be equal to any emergency nowadays, mistress of herself and of the situation always. She must be able, at will, to arouse any one's interest in her, and to keep that interest at just the comfortable, conventional point that she desires. She must be able to make each friend feel that he or she is of special value to her, and yet not incur the reproach of insincerity.

Study your own personality and make yourself mistress of it, just as the actress does. Study the people with whom you are thrown. Be able to adjust your sympathes to their range of interests, and to convey, by voice, manner gesture a suggestion of that sympathy.

Don't pretend not to be bored—don't be bored. It is your own fault if you are. Do as the actress does with her parts—be sincere in whatever you say or do.

that appears genuine, by a kindly manner and interest shown by giving him your full and undivided attention.

No sidewise turn of the head here, or he may doubt your interest.

When Mr. Brown joins you and Algernen in the conservatory, if it is really advisable that Mr. Brown should not suspect that he is de trop, you will be wise to have at command a word and a look that shall sound as genuine as prudence dictates that it should sound.

When Mabel tells you that de Smith is married, and you know Mabel is watching you with hawk's eyes, ir you really ing you with hawk s eyes, ir you really

able to say simply and genuinely, "You

prise me." or, "I can readily understand it, Mr. Jones." You can lead him gently away from his side of the subject, by confessing that, in some places, where you have been, you yourself have not been considered half bad looking. What you say and your expression should not hurt Mr. Smith, nor interfere with your own moral standard.

Not only while conversing must pose a proposal—but not necessarily from the

Not only while conversing must pose be studied, but, above all, when walking, if you want to get the full value of every inch you possess.

